



THE ART OF

DREAMWORKS

WORLD TOUR

Written by
JOHN E. H. BUTLER



WELCOME TO TROLLS WORLD TOUR

nna Kendrick and Justin Timberlake return in *Trolls* World Tour, an all-star sequel to DreamWorks Animation's 2016 musical hit. Trolls. In an adventure that will take them well beyond what they've known before, Poppy (Kendrick) and Branch (Timberlake) discover that they are but one of six different Trolls tribes scattered over six different lands and devoted to six different kinds of music: Funk, Country, Techno, Classical, Pop, and Rock. Their world is about to get a lot bigger and a whole lot louder.

A member of hard-rock royalty,
Queen Barb (Rachel Bloom),
aided by her father, King Thrash
(Ozzy Osbourne), wants to
destroy all other kinds of music
to let Rock reign supreme. With
the fate of the world at stake,
Poppy and Branch, along with

Country is Kelly Clarkson as
Delta Dawn, with Sam Rockwell as Hickory and Flula Bor
as Dickory. J Balvin brings
Reggaetón, while Ester Dear
adds to the Pop tribe. Antho
Ramos brings the beat in Tec

their friends—Biggie (James Corden), Chenille (Caroline Hjelt), Satin (Aino Jawo), Cooper (Ron Funches), and Guy Diamond (Kunal Nayyar)—set out to visit all the other lands to unify the Trolls in harmony against Barb, who's looking to upstage them all.

Cast as members of the different musical tribes is one of the largest and most acclaimed groups of musical talent ever assembled for an animated film. From the land of Funk are Mary J. Blige, George Clinton, and Anderson .Paak. Representing Country is Kelly Clarkson as Delta Dawn, with Sam Rockwell as Hickory and Flula Borg as Dickory. J Balvin brings Reggaetón, while Ester Dean adds to the Pop tribe. Anthony Ramos brings the beat in Techno, and Jamie Dornan covers

1: Character Design: Timothy Lamb, Modeling (in no particular order): Charles Ellison, Juan Pablo Chen, Joshua "Koji" Tsukamoto, Brian Jefcoat, Kaleb Rice, Abraham Meneu Oset, Garrett Pond, Letticia TR Gillett, Haengsook Oh. 2: Avner Geller -3 & T. Alexandre Puvilland • 4 & 5: Ruben Perez • 6: Peter Zoslov

Smooth Jazz. World-renowned conductor and violinist Gustavo Dudamel appears as Trollzart and Charlyne Yi as Pennywhistle from the land of Classical. And Kenan Thompson raps as a newborn Pop Troll named Tiny Diamond.





PERFECT MUSIC TO MAKE YOU TAP YOUR TOES & WIGGLE YOUR BUTT

LONG WAY FROM POP HOME



nce upon a time, or so it's been passed down through the generations to Poppy and her kind, all Trolls lived in perfect harmony, and six strings on an unbreakable lyre bound their musical multiverse together.

The Pop Trolls, as well as the ones from the tribes of Country, Techno, Classical, Rock, and Funk, explored their wildly innovative music and lyrics and flexed creative muscles surrounding their belly jewels.

As each genre began to feel less heard by its peers and suffocated creatively, sounds grew weary and the musicians wary. In time, the ancestral keepers of each of the six Trolls tribes—as well as wandering



members of Reggaetón, Hip-Hop, K-Pop, and even Smooth Jazz-scattered across the hinterlands. History belongs to and is told by the victors, and so the Pop Trolls' archival books recount our tale in this pop-washed way.

The Funk Trolls' tomes illustrate a story of very different appropriators, those who lifted sounds and presented the work of imaginative peers as their own creations . . .

When Rock grows tired of playing second fiddle to Pop and sets out on a quest for long-delayed world domination, the Pop Trolls' newly crowned Queen Poppy steps in to save the day. In the only way she knows how, Poppy begins her quest to unite the tribes once more—and show Barb the obvious error of her ways.

Driven by infectious optimism and a limited worldview, Poppy's sheltered existence has made her naive to the complexity of the various tribal Trolls' grievances—historical ones she thinks can be fixed by simply hugging it out.



PREVIOUS SPREAD, LEFT: Timothy Lamb • PREVIOUS SPREAD, RIGHT: Avner Geller • 1&3: Timothy Lamb • 2: Alexandre Puvilland

Poppy is joined on her quest to unite the tribes by none other than the "this-will-end-poorly" Branch, whose growing feelings for his singularly focused queen are getting harder to suppress by the day. Their stowaway Pop company includes cotton-candy

includes cotton-candy addict Biggie and his inveterate companion, the brave-of-few-words Mr. Dinkles, who likewise worry that their regent has begun to lead them astray.

Now, the well-meaning Poppy must embrace the

4: Kendal Cronkhite

Shaindlin • 5 & 7:

Peter Zaslav •

6: Avner Geller



Fearing that she's sugarcoated if she does and doomed if she doesn't, one young Troll will learn that the most valuable lesson is trusting your heart and opening up your ears.





opportunity for growth she

needs to be an effective (and

form into a regal gueen who

of her ancestral tribal past?

fabulous) leader. Will she trans-

hears others' signature sounds

... or will she revert to the ways

TINY DIAMOND IS HIS NAME

he Pop Trolls have taken joy to new heights with the birth of the latest addition to the family, Tiny Diamond. When Guy Diamond lays an egg from his hair, out pops Tiny. Inseparable from Daddy since he was hatched, Tiny Diamond has a shockingly bassy baritone voice. He's also a wildly nimble rapper, with a wide variety of hip-hop musical influences.

Considering that the team has expanded the world to add many Trolls societies in this chapter—and they all have their unique attributes defined by the genres of music they stand for—Tiny represents the next generation of Pop Trolls.

Bringing life to Tiny Diamond is none other than Kenan Thompson, who elevates the level of comedy for Pop village. According to Thompson, "Tiny Diamond is the baby that rules your house. If you open the door a crack, your baby takes over. It's all over. When Walt and Dave described the character Tiny's voice just came out. I told them I thought of him like a laid-back kid who is born with endless confidence and rap swagger. Plus, my wife and daughters love glitter, and so do I now! Our new dream is coming true seeing me covered in glitter! LOL! Bless up!"

For co-director David P. Smith, this equaled a casting coup. "I don't remember a moment in my life without Kenan," he says. "We laugh at his *SNL* skits all the time."

The four principal film-makers, who are all parents, saw their kids reflected in Tiny's brazen ways. Producer Gina Shay, who named the little rascal, says, "We have to give the audience the unexpected. Kenan made Tiny a rock star before the movie even came out."

Tiny is a particular source of pride for director Walt Dohrn and Smith, who were excited to introduce this character at a test screening. Dohrn recalls, "Originally, the film had an opening number where Guy Diamond has a big dance sequence and farts glitter. When we screened, we were told by the studio 'You're better than that.' We were offended at first

We love farting glitter. That's the great leveler. No matter who you are, you're farting. It's relatable and silly."



"Tiny Diamond is my name. Come straight from my Daddy's mane. My whole body's made of glitter. And I'll throw it in your face!" ~TINY DIAMOND



1: Character Design: Timothy Lamb; Modeling: Garrett Pond; Surfacing: Tsun-Hui Andrea Pun • 2 & 3: Avner Geller • 4: Style Guide • 5 & 6: Timothy Lamb

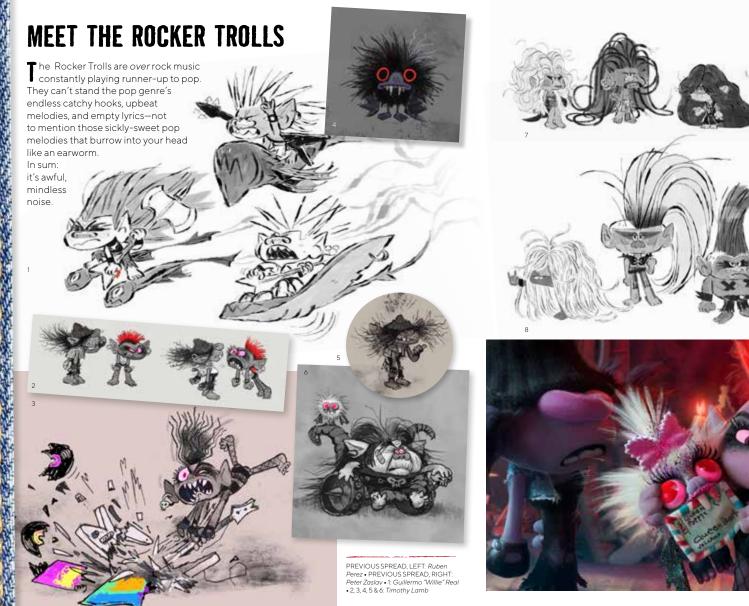


After licking their joke wounds for a couple weeks, the filmmakers had a revelation and decided to give Guy a son. Dohrn recalls, "We said, 'We've got it! Guy Diamond does his dance move... and he has a baby.' The baby is born out of

his hair and comes out of an egg. When Tiny emerges, he's gruff and in charge. I have three children, and they're *always* in charge. He's this tiny, tiny man-baby, and it all happened so quickly."

Daddy Diamond himself, Kunal Nayyar, has lived with his avatar for the better part of the past five years and was thrilled to welcome Tiny to the besparkled family. "To have the creative freedom to play a character that speaks in auto-tune and farts glitter has been more fun than I could ever imagine," Nayyar says. "And now, to have given birth through my hair to a son that can rap? Thank you, Walt and Dave, for making my Hollywood dreams come true and awakening my inner child."









BARB, QUEEN OF ROCK

arb is the rebellious leader of hard rock. She's a fierce-looking Trolls queen with the strength and grace—as well as the attitude and swagger—of a rock goddess. Barb rides around inside a gigantic leather-and-denim-clad Trolls creature—that doubles as her tour bus—and she surveys her lava domain from an imposing fortress located at the center of an active volcano.

As far as Barb is concerned, pop music is a disease, and she's the cure. To ensure her domination, Barb is putting together a "hard-rock apocalypse," in which she will transform all Trolls into leather-and-denimclad hard-rock zombies. Only then will Barb have what she craves—the power to control all music!

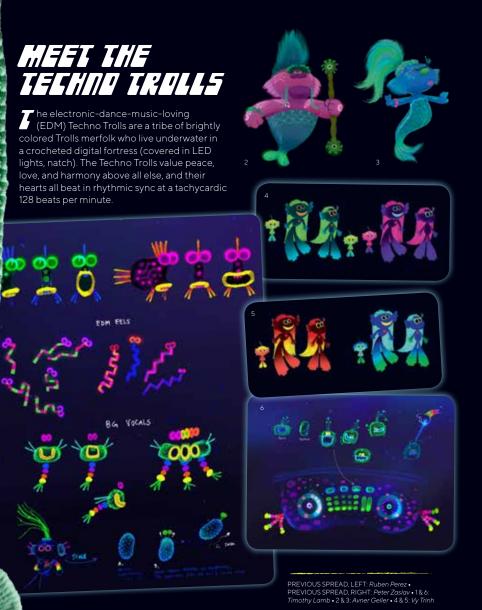
Even though the smoky-eyed, mohawk rocker is strong-willed, she is quite vulnerable when it comes to her dad, an Ozzy Osbourne-type elderly thrasher. According to producer Gina Shay, "Barb is that punk-rock girl you hung out with in the parking lot while you were cutting class. She is boisterous and bold and—with the best of intentions—she will kick you in your sleeping bag to go out on a 4 A.M. after-party rally because she doesn't want you to miss any of it. Plus, nobody else will go."

The filmmakers created her to be an authentic rocker who was still accessible,













Meet the Classical Trolls

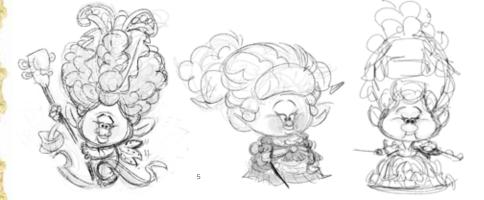
With curly white hair and gold velvet skin, the Classical Trolls appear as elegant as their sounds. United behind their conductor, Trollzart, they float around Symphonyville on gossamer wings. However, let the listener beware. These Trolls may look like angelic cherubs, but they can be tough as nails when their timeless genre is threatened.



PREVIOUS SPREAD, LEFT: Floriane Marchix PREVIOUS SPREAD, RIGHT: Avner Geller •1,2 & 5: Jesse Aclin • 3: Style Guide • 4: Character Design: Jesse Aclin & Timothy Lamb; Modeler: Haengsook Oh; Surfacer, Megan Lea Walker



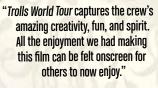












~JOHN SWANSON, ASSOCIATE PRODUCER







Meet the Country Music Trolls

This is a tribe of Trolls who live in a burlap-and-calico watering hole in the middle of the Trolls heart-land. Its buildings shaped like patchwork-quilted, colored cacti, Lonesome Flats is home to centaur Trolls. Don't mistake their kindly gait for laziness, however. No one can outrun an unwelcome varmint (looking at you, Branch) faster. Fiercely loyal, Country Music Trolls won't tolerate a pop beat any further than they can drag it into the desert.

Director Walt Dohrn is particularly proud of the intersection of artists and performers in Lonesome Flats. "We gave all our creatives carte blanche to come up with their own thing—whether it was story artists, art department, or animators—and we did the same with our actors," he says. "You find that you always get what you wanted, and more."















Meet the Funk Trolls

The leaders of the Funk Trolls are King Quincy and Queen Essence, who share the royal duties and preside over all the funky denizens of their majestic kingdom, Vibe City, a hovering city in a spacecraft they use to search for long-lost son Cooper—twin brother to Prince D. "We saw the film as not telling the story of the Funk Trolls," says director Walt Dohrn, "but telling Poppy's experience of meeting them. We could tell that story, because it's from her point of view."











R Family Reunion: Design of Vibe City

when it came to the visual elements for the Funk Trolls and the design for Vibe City, it was crucial that the team not present a one-dimensional representation of what this musicality is. "Funk itself is derived from different musical forms," says Dr. Darnell Hunt, the dean of social sciences at UCLA, "in the same way that it gave birth to different forms, including hip-hop. The visuals are reminiscent of 'intergalactic' funk bands of the 1970s. A lot of those images were around futuristic elements and technologies like UFOs, which work against stereotypes that depict people of African descent as less intelligent and less civilized. Associating with high technology, like being beamed up into a ship, works against that."

Referencing countless record albums from the 1970s, the team was inspired by the vibrancy, color, and visual language of the era's LPs. Because Cooper's family is royalty, the filmmakers wove in a great deal of gold, silver, and purple into the imagery.

"Funk music is as much of my childhood as Sesame Street," says producer Gina Shay. "It was in Sesame Street. The images inspired by iconic funk bands have always been there. This imaginative land of music, like in a spaceship—with all those crazy costumes and funky vibe—is so '70s. With George Clinton at the helm of that musical movement, it feels appropriate for Trolls to explore a funk world."

It turned out this space was one of the hardest to tackle because there were many ways to go, but all agreed to eschew clichés and reductive stereotypes. "Funk has influenced so many other genres," co-producer Kelly Cooney Cilella says. "It was a challenge in finding that exact design language and aesthetic. Floriane Marchix

in our art department did twenty different versions of what Vibe City could look like."

The filmmakers wanted to introduce a metallic look into the spaceship world of Vibe City. "We had these colorful, furry characters like Cooper, and we began by dressing them in metallic helmets and costumes," says production designer Kendal Cronkhite Shaindlin.

"Eventually, I said, 'No, these characters should not be wearing metallic costumes, but be made of metal," (Cronkhite continues." It should be part of their DNA. That's when we started using tinsel-like objects within their fur, sequins on their buildings, etc. If the Pop Trolls are felt and live in a felted forest, then the Funk Trolls should be metallic and live in a metallic world."

The design was also in service of the narrative of the Pop Trolls' understanding of just what their tribe had done. "The environment for Vibe City came into scouting—we did early preproduction and planning on all sets before going into previz—after the sequence was boarded," says head of layout Todd Jansen. "The set was amazing and had the potential to add to our storytelling. When showing the directors the scouting, we pitched new shots and ideas to better use the set to show the scope of the moment ... and the importance of what Poppy is learning at that point."









ONE NATION OF TROLLS

ABOVE: Floriane Marchix & Timothy Lamb • BACKGROUND: Avner Geller FRONT COVER: Priscilla Wong • BACK COVER: Peter Zaslav • FRONT FLAP: Ruben Perez (background) and Style Guide • BACK FLAP: Avner Geller

